

MAJOR AND MINOR.

Vienna.—At the fourth German choral festival about 500 societies, with a membership of 12,000, will be represented. It is estimated that 9,000 singers will take part in the proceedings. Lodgings for 6,000 have already been engaged for twenty days, from August 11 to 31, by the committee in charge. A newspaper will be published in the interests of the festival. Its inaugural number will appear on May 1, and will be followed by nine others in fortnightly issues.

A report having been spread abroad by some persons, eager to avail themselves of any pretext to disparage Richard Wagner, that, notwithstanding his well-known philippic against the Jews, he was himself of Semitic descent, some enthusiastic Wagnerites set to work to examine all the records

of the churches at Leipsic and elsewhere which could throw light on the matter, and have now ascertained that Wagner himself, all his brothers and sisters, his parents and grandparents, were either baptized according to the Lutheran form or described themselves in the registers as being of that persuasion; and thus a controversy may be regarded as settled, which ought never to have been started.

Balfe.—The only son of Balfe, the Irish composer, is in great poverty and distress. Dr. Barnett, of Brixton, has interested himself in his behalf, and has started a subscription for the purpose of setting him up in business, he having a few useful inventions by which he could get his living.

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Alboni.—At a concert of American vocalists in Paris recently, Miss Sybil Sanderson was unable to sing, at the last moment, on account of indisposition. Mme. Alboni was in the audience, and the famous contralto volunteered to fill Miss Sanderson's place in the programme. She went on the stage and sang seated there. Although she is 64 years old, her voice is of marvelous sweetness and power. She was applauded to the echo, and the people were enthusiastic.

Quail on toast, at Milford's.

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MAJOR AND MINOR.

"The Teachers' Help and Students' Guide," for music teachers and students; by E. M. Sefton, 360 Second Avenue, Cedar Rapids, Iowa. Price, \$1.00.

This book makes work easy for the teacher—the young especially—and the study of music clear and attractive for the pupil. It is truly a new departure, and is a step in advance of anything published as a means of interesting the pupil and aiding the teacher. It indicates what, when and how much, should be studied in theory, technic and the piece, with their various sub-divisions. It gives young teachers confidence, and systematizes the work of the student. It is highly spoken of by Dr. William Mason and Fannie Bloomfield Zeisler.

Go to Milford's for a Hot Oyster Loaf.

Cary.—Annie Louise Cary (Mrs. Raymond) lives in New York, where she is greatly interested in all charitable work. She sang in a Brooklyn chorus not long ago, but says she has not the courage to appear as a soloist.

Madame Fanny Raymond Ritter has just published a charming volume of English poetry, entitled "Songs and Ballads." It is a book full of brilliant or tender beauty of feeling and melody accordant with each mood. Mrs. Raymond Ritter's mind is as sensitive as an Æolian harp, and every waft of thought or emotion, is answered by a strain of music that has something of magic in its tone. There is not a page in the book that does not show a distinctly poetical quality, and among the books of verse of the year it has a unique character, and a lasting charm. Published by F. W. Christern, 254 Fifth Avenue, New York. Price, \$1.00.

Moszkowski.—Moritz Moszkowski has composed a prelude and fugue for orchestra and organ, which Herr Lessmann describes as the most important work yet produced by the author. It was performed at a Berlin Philharmonic concert recently, and received with great favor.

A Disgraceful Scene occurred in Deutsche Theatre, the most important in Berlin. During the first performance of "King Midas" the well-known critic, Conrad Alberti, hissed, whereupon a leading banker, Meyer by name, rose up indignantly and shouted: "That's always the way. These blackmailers will hiss on the first night." A fight ensued between the banker and critic. Fists and sticks were freely used. Meyer's eyes were blackened and the blood flowed from Alberti's nose. The play was stopped and the combatants were arrested.

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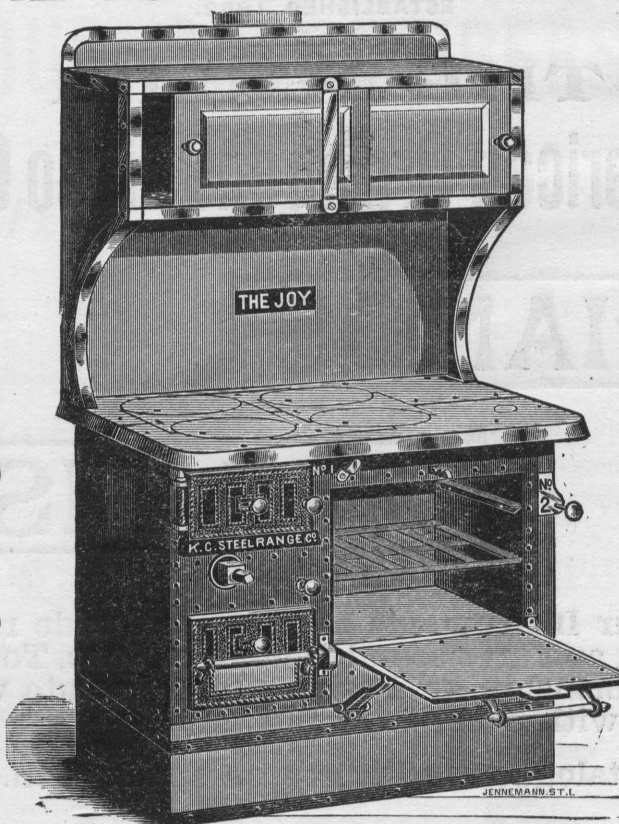
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Another Letter Stating Why Teachers and Pupils
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The great world-renowned artist and successor of Liszt, Eugene D'Albert, writes as follows of Kunkel's Royal Edition:
MR. CHARLES KUNKEL:

Most Esteemed Sir—My best thanks for your kindness in sending me your editions. They have pleased and interested me very highly and I endorse with pleasure the deservedly favorable verdict of Mr. Moritz Rosenthal.

Clear notation and print, excellent marginal annotation, and most careful fingering are the special virtues of your editions.
With best greetings,
Your devoted

St. Louis, April 26th, 1890. EUGENE D'ALBERT.

From the great pianist, Moritz Rosenthal:

MESSRS. KUNKEL BROTHERS:

Most Esteemed Sirs—Allow me to express to you my extraordinary pleasure at having the opportunity of discovering, in the far West, an edition of Liszt's and Chopin's compositions that can boldly be placed at the side of the very best editions of Europe.

The musical phrasing, the fingering, founded on the principles of modern virtuosoship, as well as the scrupulous attention paid to apparently unimportant details, lend a helping hand to the conscientious study of the young artist.

Accept my hearty recognition as well as the assurance of my highest esteem.
Yours devotedly,
MORITZ ROSENTHAL.

THE MUSICAL DECANter.

The following incident, says the *Pottery Gazette*, of London, written by a gentleman recently, is very quaintly given. He says: "I never felt so much ashamed in all my life as I did yesterday afternoon. I called on a friend, and was obliged to wait for him for some time. There was a decanter and a wine glass on his table, and, without thinking of the matter, I proceeded to help myself. Well, the confounded bottle was one of those April fool affairs that have a music box concealed inside. The machinery of the box is so arranged that when it is tilted something or other slips its mooring, and sets a popular melody going. That's just what happened to me. I replaced the bottle on the table, while 'Sweet Violets' was trundled through the atmosphere with diabolical distinctness. Of course my host came in at that minute, and the smile that came over his countenance was scarcely perceptible, yet exceedingly cutting. Really, there was nothing wrong in my taking a glass of wine, considering my familiar footing at the house; but it was very awkward, very."

PASSION PLAY.

The chief rehearsal for the Passion Play at Ober-Ammergau, will take place on May 18th, and the opening performance on May 26th. Performances will be given through June, July, August and September. Improvements have been made in the stage and in the scenery since the last production, while the story that speculators had bought up the tickets for the performances is denied by the authorities of the town. A curious arrangement makes available for visitors a number of beds exactly the same as the number of seats in the theatre. Each householder is entitled to as many seats as he has beds. The tariff of charges, posted at each house, is as follows: "Beds from 75 cents to \$1.25, according to the accommodation; and board, including beds, not to exceed at the best houses from \$2.50 to \$3 per day." This mingling of business and solemn tragedy is noteworthy.

COMICAL CHORDS.

He—"Dearest, if I had known this tunnel was so long, I'd have given you a jolly hug."
She—"Didn't you? Why, somebody did."

Penelope—"Isn't it detestable to hear a man keep time to the music with his feet?"
Jack—"Oh, the music probably appeals to his sole."

"How did you enjoy the opera last night, Miss Chatter?"
"Why, did you see me?"
"No—I only heard you."

Collector—"When are you going to pay this bill? I can't be coming here every day in the week."
Debtor—"Well, what day could you come on, conveniently?"
"I could call on Saturday."
"All right; from now on, I shall expect you every Saturday."

"I wish to say to the congregation," said the minister, "that the pulpit is not responsible for the error of the printer on the tickets for the concert in the Sunday-school room. The concert is for the benefit of the Arch Fund, not the Arch Fiend. We will now sing hymn six: 'To err is human, to forgive divine.'"

Thump-rattety-bang went the piano. "What are you trying to play, Jane?" called out her father from the next room. "It's an exercise from my new instruction book, 'First steps in music,'" she answered. "Well, I knew you were playing with your feet," he said, grimly; "but don't step so heavy on the keys; it disturbs my thoughts."

A horse belonging to an Oneida County farmer exhibits a great fondness for music. The farmer's daughter has an organ, and if the horse is permitted, it will leave the barn or lot and go to the house, where it will stand by the window as long as she plays. So much does it appear to love music that the ringing of a car bell will cause it to stop and hold its head as if pleased, and when sleigh bells are attached to its harness it will exhibit the most extravagant symptoms of delight and satisfaction.

WARNING!

We hereby warn our patrons, and all interested, against a certain Mrs. Smith, who has been defrauding the public by representing herself as agent for *Kunkel's Musical Review*. We have no such agent. Her last victims were in Missouri.

In subscribing to the Review through an agent, unless you are acquainted with him, see that he gives you a receipt as shown on page 43. We recognize no other.

THE PUBLISHERS.

WHO INVENTED THE PIANO.

At this day there are savage tribes that use a species of bow with a tuning peg. In playing it they hold it in their teeth, and while the twanging is done with the right hand the left is slipped along the string to vary the tones. The bow gave way to the primitive bow-shaped harp. Looking at modern instruments you will see that many of them retain their bow shape, as, for instance, the violin, the guitar and mandolin. Later comes the psaltery of the Bible. We are told that Pythagoras, who lived in the sixth century B. C. was the first to measure a vibrating string stretched between bridges on a resonance box and by shifting the bridges he was enabled to determine the interval of the Greek octave scale. This was termed a manochord, and it is said to have been used by Guido d'Arezzo, the famous monk, who is credited with being the founder of our musical system and the inventor of the solfa syllables.

The clavichord which soon appeared was the favorite instrument of Sebastian Bach; indeed was preferred by him to the pianoforte made later. The spinet, invented by a Venetian named Spinetti, superseded the clavichord. The virginal was also invented by Spinetti, and was the favorite instrument of Queen Elizabeth, and during her reign quite a number of eminent musicians, such as Byrd, Bull and Gibbons produced original compositions for this instrument. The character of the music of the sixteenth and seventeenth centuries is especially religious. Nearly all the composers were organists, as the organ had already reached a high degree of mechanical perfection. Handel, Haydn, Mozart played on clavichords and harpsichords. There is no doubt as to who was the inventor of the piano. That honor is claimed for Shroder, of Dresden, and Cristofori, of Florence.

There is nothing in art that has had such a large share in civilization, or has influenced the progress of music, more than the piano. Muzio Clementi, who was born in Rome, and went to England when only 15 was styled the father of the pianoforte, and he is said to have been the first who composed original music for this instrument. Haydn, Mozart and Beethoven successfully developed the sonata form and brought it to its high state of perfection. The most perfect combination of pianist and organist was Mendelssohn. Mendelssohn was a master of form. His compositions were unsurpassed for originality, finish, grace, refinement and delicacy.

WAGNER'S ANNIVERSARY.

The Venice correspondent of the "Corriere di Napoli," remarks on the fact that twenty years ago no one in Italy would have thought it possible that the anniversary of Wagner's death would be commemorated in that country, as it has been lately with special performances of his works. The writer recalls Wagner's stay in Venice in the Venturina Palace, in 1883, and adds interesting particulars of Wagner's last sojourn there. Enjoying perfect tranquillity, and draped in his blue or black or scarlet academical robes, and with the historic painters cap on his head, Wagner paced the sumptuous halls of the red palace, and then it was he began to compose, though he never finished, "Die Buser," or an Indian legend. In that winter Wagner was present at the last musical festival he ever attended, a performance of one of his youthful overtures in honor of his wife's birthday, given in the hall of the Marcello Lyceum, with a hundred instruments, Wagner leading and Cosima the only listener. On February 13, when the sun shone on the Grand Canal with something of the pressure of spring, Wagner, who felt but disinclined to work, had ordered his gondolier to prepare the gondola for a row, but without its cover, for he wished to enjoy to the full the sunshine and the blue sky. It was while waiting at the window of the palace and listening to the gondolier singing below, as he dusted the cushions and tidied the boat, that Wagner was taken with an oppression at the heart and lay down on an antique old divan. Very soon he seemed to sleep placidly. About an hour later Dr. Kepler, who had been hastily sent for, arrived and pronounced the master dead.

MAJOR AND MINOR.

Patti.—When the Diva feels a cold may come to her, however trifling, the opera is postponed to suit her views.

The departure of Signor Tamagno for Europe last Saturday was signalized by a fusillade of attacks on his personal peculiarities, in the daily press. Among the things said against the tenor were the following: That he is as mean a money-saver as he is a great singer, and that he values a penny as much as he does his famous C in alt. Though receiving \$2,500 a night for singing, he permitted his brother to sing in the chorus for \$50 per month. That all the small clothes of his wardrobe, such as handkerchiefs and hose, were washed by himself, to save expense. That he quarreled with his landlord about seven dollars, the cost of a room for Tamagno *frere*, and only consented to pay it on threat of being prosecuted under the innkeeper's act. That although the steamer did not sail until Saturday morning, Tamagno had his luggage taken on board on Friday, and went on board himself to save the hotel bill, staying there until it was time to go to the Metropolitan Opera House to sing, and returning after the performance. Tamagno sailed in the cabin, but his brother, who received nothing but his meals and a servant's room for acting as his valet, went in the steerage.

Dr. F. L. Ritter, in speaking of the success of Wagner's music, says:

"Here in America, and especially by most of the leading musicians in New York and Boston, the music of the future was opposed with the same insane vigor and illogical reasoning as in Europe. The fight was carried on here in a most ridiculous manner. People who never had heard a note of Wagner's music, had never witnessed the performance of a Wagner music drama, had never taken the trouble—provided they had the necessary practical knowledge to do so—to study the score of any of Wagner's published works were loud in their denunciations of this 'corrupter of classical taste,' and had the barefaced impudence to rush into print to condemn the 'music of the future.'"

"All they knew about Wagner's art was the more or less savage, injurious criticisms sent forth by the bitter opponents of the author of 'Tannhäuser,' and 'Lohengrin,' and yet each time a Wagner fragment was given here their countenances sank, they rested dumbfounded in the presence of so much beauty of a novel, original character; but trusting not their own ears, they generally concluded to wait for the verdict of the 'press,' which was expected to reflect the impressions of such performances, and which had, as a rule, then nothing better to do than to publish insane fun regarding the theories of the exiled musician; from that quarter the doubters had then very little elucidation to gain regarding the 'to be or not to be' of Wagner musico-dramatic art."

CITY NOTES.

C. Philip Boeshenz has charge of the organ at the West End Christian Church.

Clarence Eddy exhibited a new three-manual organ in the Pilgrim Congregational Church.

Minette Uymayer, a pupil of Victor Ehling, played "Polacca," Weber-Liszt, at the Liederkranz Concert.

The Henry F. Miller piano was used at the Andres and Doerner, and Emil Zoch recitals, at Memorial Hall.

Try the *Imperial Champagne*. Its bouquet is delicious; it is perfectly pure. A bottle with your dinner will invigorate you for a day.

Herman Emil Zoch, a young pianist from Minneapolis, gave a recital at Memorial Hall on the 2d ult. He created a most favorable impression.

St. Peter's Episcopal Church sang Gounod's beautiful anthem, "O Come Near to the Cross," under the direction of Geo. Jarvis, organist, on Passion Sunday.

Althea, a romantic comic opera in three acts, the libretto by William Coroline and John J. Flynn, and music by R. S. Poppen, will be put on the stage in San Francisco.

A Grand Concert was given at the St. Charles Grand Opera House on the 25th ult. by the popular violinist, Miss Agnes Gray, assisted by Mrs. Mayo-Rhodes, soprano; Miss Connolly, elocutionist; Mr. Porteous, basso; Mr. Kieselhorst, flute, and Mr. Halter, pianist. The concert was highly successful, artistically and financially.

The Andres and Doerner ensemble concerts at Memorial Hall were a highly artistic success. Mrs. Mayo-Rhodes, soprano, and Mr. Aug. Halter, accompanist, assisted in the programme. The reputation of Messrs. Andres and Doerner extends over the entire country, and their success here assures them a hearty welcome whenever they return.

Miss Nellie Strong gave a piano recital at her music-rooms, 603 N. Jefferson Avenue, on the 8th ult.; she was assisted by Mr. Charles Humphrey, tenor. Among the numbers rendered were: "Gavotte," B minor, Bach-Saint-Saens; "Minuet," Op. 14, No. 1, Paderewski; "Spanish Serenade," Zaremski; "Thy Magic Song," tenor solo, Meyer-Helmsund; "Slumber Song," Weber-Liszt; "Rhapsodie No. 12," Liszt—all of Kunkel's Royal Edition.

The United Choirs of the German M. E. Church, under the direction of Mr. George Enzinger, gave a concert for the benefit of the City Missionary Society, at Niedringhaus Memorial Hall. The programme included "In Old Madrid," soprano solo by Trotter—Miss Addie Hansman; "Merry Wives of Windsor," piano duet by Claude Melnotte—Misses Carrie and Julia Vollmar; "Andante and Valse," trio for two violins and piano, by Duncia—Messrs. Albert Hansman, William Goerlich and Mrs. C. W. Holtkamp. Much credit is due the excellent work of Mr. George Enzinger and the Misses Carrie and Julia Vollmar.

A concert was given by the violin and piano pupils of Mr. Louis Retter, assisted by the vocal pupils of Miss Charlotte H. Hax-Rosatti, at Memorial Hall. The programme was very good and the pupils, one and all, acquitted themselves in the most satisfactory manner. The vocal pupils of Miss Hax-Rosatti, who kindly assisted Mr. Retter, reflected high credit upon the excellent method of that lady. They have reasons to be proud of their teacher. Miss Hax-Rosatti has been quite successful, not alone in St. Louis, but also in Europe, where she taught for years, and where she trained many concert singers of repute; she was prima donna for many of the royal operas in Germany and St. Petersburg. Mr. Louis Retter is a teacher and musician of ability, and his violin and piano pupils developed a careful and most grateful training.

A pupil of Sev. Rob. Sauter, the well-known violonist writes as follows, from Dresden:

"Dear Teacher.—As a pupil of yours, I feel it my duty to write you how I am getting along. So far, I have enjoyed myself very much."

Our voyage on the sea was very pleasant. The first city we saw was Amsterdam. This city is built on bridges to the number of three hundred. From Holland we went to England, from England to Holland again, and then to Germany. We saw the Rhine and its beautiful scenery. We are now in Dresden. I have begun violin lessons here, and am glad to say the teacher, whose name is Ehrling, teaches the same way as you. Everything which I told him you showed me he approves of, and I am certain that a better teacher than yourself is hard to find in Germany, as this teacher has been recommended as the best to my father. * * *

I have seen quite a number of operas here. I go, mostly, once a week. It is just grand, as they have the scenery especially made for the different operas. I take lessons twice a week, and practice the most of the morning. Dresden is a very attractive city, you need only walk about half a mile and you see beautiful scenery, which you can never behold in St. Louis."

RAPIDITY OF MOVEMENTS.

Science, says a pianist, in playing a presto of Mendelssohn, played 5,595 notes in four minutes and three seconds. The striking of each of these notes, it has been estimated, involved two movements of the finger, and possibly more. Again, the movements of the wrists, elbows and arms can scarcely be less than one movement for each note. As twenty-four notes were played each second, and each involves three movements, we would have seventy-two voluntary movements per second. Again, the place, the force, the time and the duration of each of these movements was controlled. All these motor reactions were conditioned upon a knowledge of the position of each finger of each hand before it was moved, while moving it, as well as of the auditory effect in force and pitch, all of which involves at least equally rapid sensory transmissions. If we add to this the work of the memory in placing the notes in their proper position, as well as the fact that the performer at the same time participates in the emotions the selection describes, and feels the strength and weaknesses of the performance, we arrive at a truly bewildering network of afferent and efferent impulses, coursing along at inconceivably rapid rates. Such estimates show, too, that we are capable of doing many things at once. The mind is not a unit, but is composed of higher and lower centers, the available fund of attention being distributable among them.

Mrs. Shoddy—"I have just had a letter from my daughter. She is buying her trousseau in Europe."

Mrs. Snide—"Oh, that's nothing; my daughter is going to buy her husband in Europe."

MAJOR AND MINOR.

In a circular issued by Mr. Nennstiel, that gentleman speaks for his successor a continuance of the liberal patronage hitherto bestowed upon himself. "Mr. Whittaker," says Mr. Nennstiel, "has been in my employ for the past thirteen years, and is thoroughly familiar with the various branches of the business. I can confidently recommend him to my friends and the public, and feel assured that those who give him their patronage will receive the best of treatment at his hands."

In the matter of salaries paid by the congregations of Chicago churches to their organists, the figures range all the way from \$200 to \$2,000 a year. Clarence Eddy, for instance, receives a salary of \$2,000 from the First Presbyterian Church

—the highest paid in Chicago—while Harrison M. Wild comes next with \$1,200 from the Unity Church congregation. Louis Falk receives \$1,000 from Union Park Church, and C. A. Havens the same amount from the Second Presbyterian Church. The average salary, however, paid to good organists is below \$600 per year.

If the following story is true, our Wagnerites would, no doubt, be highly pleased to have Dr. von Bülow conduct the "Master's" work at our Metropolitan. It seems that the redoubtable doctor conducted at a recent Philharmonic concert the programme of which contained Haydn's Symphony in E flat major; the first movement had been played when a gentleman in the front row hastily got up to leave the concert-room which was completely filled. The second movement, the wonderful Adagio, had commenced, when, suddenly, the same

gentleman was seen making his way to the front row, in order to fetch his gloves, which he had left on his seat; hardly had Dr. von Bülow perceived this, when down came his baton like a thunderbolt, and the whole orchestra came to a standstill; the Doctor looked at the intruder furiously, and waited patiently until he had left the room, after having received from the audience a sound hissing. The Doctor is greatly praised by all right-minded people for the tact and courage he displayed in the affair.—N. Y. Ex.

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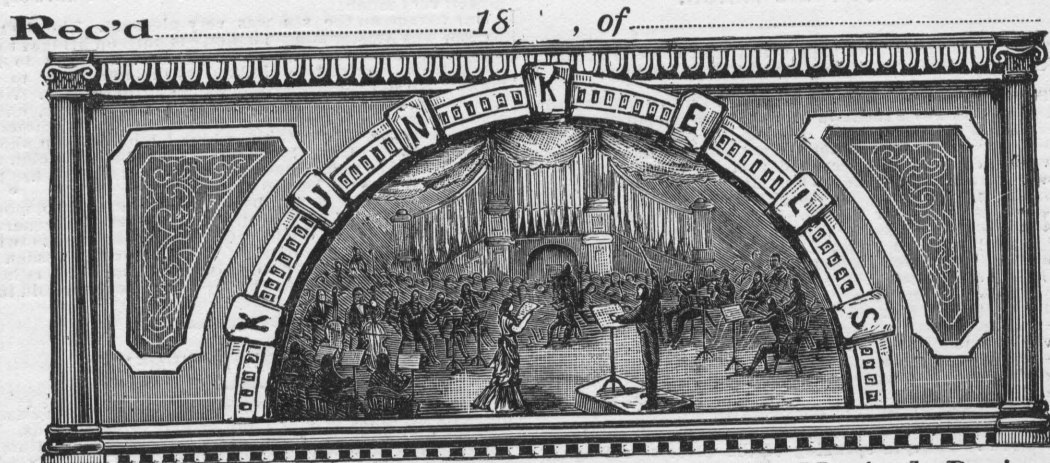
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saparilla, and after taking four bottles I was cured."—Edwin R. Tombs, Ogemaw Springs, Mich.

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BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will give two concerts at the grand Exposition Music Hall on the 9th and 10th inst. The Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, is the only permanent Orchestra to appear in this city, during the season, organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class.

Performances of past seasons by the Boston Symphony Orchestra in this city and a general knowledge of the excellence of the organization make it unnecessary to speak of the foremost position which it now occupies in the musical world. As a matter of record, it may be of interest to state that the Orchestra was formed in 1881 by a public-spirited and music-loving citizen of Boston, with the intention of giving his native city a permanent organization which should rank with the best orchestras of Europe. To his individual support alone is due the position which the organization has been able to assume.

During the first three years of its existence, the responsible post of Conductor was filled by Mr. George Henschel, who was succeeded in 1884 by Mr. Wilhelm Gericke, of Vienna who held the position for five years.

Arthur Nikisch, the present conductor, was born on the 12th of October, 1855, in a small town called Szent-Miklos, Hungary. His father occupied the position of head steward and auditor to Prince Lichtenstein, and was himself an enthusiastic amateur. In earliest childhood, the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered this instrument with such ease and so completely that, at the early age of eight, he appeared in public with most extraordinary success.—In fact, the young prodigy received a genuine ovation. His first studies in harmony and organ playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. Here he worked harder than ever, and especially devoted himself to all the technical branches of composition, with such success that two years later (being then only thirteen years old) he sent a string sextet to an open competition, and unanimously received the first prize. He remained at the conservatory for eight years, during which time he won many more prizes for his compositions, as well as the first prize and silver medal for violin playing. One of his compositions—a cantata for solo, chorus and orchestra—was so successful as to be constantly repeated; and, as a special honor (and tribute to his abilities as a conductor-composer), on the occasion of his graduating from the conservatory, he publicly conducted a symphony. He was immensely popular with all his fellow students, among whom were Mottl and Faur, who especially recognized his extraordinary talent for conducting; and as a parting gift from his class, he was presented with a magnificent and costly baton. He immediately applied for a desk among the first violinists at the Royal Opera; and, obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time, he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experience as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipzig, and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists, and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the New Opera House as head conductor, where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhäuser" ever heard in Leipzig, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. It is no exaggeration to say that he has done more for music in

Leipzig than any other individual can justly claim. Under his care and direction the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra. Nikisch has also, during all these years in Leipzig, distinguished himself quite as much as a concert conductor as in the theatre; and he is particularly successful as a programme-maker. A performance of the colossal Ninth Symphony in 1882 is said to



MR. ARTHUR NIKISCH.

have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkünstler-Versammlung" in 1883 brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus as Reinick's substitute, and has also given many remarkably successful concerts with his own theatre orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Liszt Society. With them, he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.



MME. STEINBACH-JAHNS.

The musical world of Leipzig is in genuine distress, for they feel only too keenly that it will be impossible to replace him. He has earned a place in the great quartet of conductors,—Richter, Levy, Mottl, and Nikisch,—and between these four geniuses and the second flight there is a wide gap. But Leipzig's loss is our gain, and it remains only for the public to show genuine appreciation of the good fortune which has befallen it.

The liberal policy of the founder and the exacting requirements of the Conductor of the Boston Symphony Orchestra and his predecessors have resulted in the assembling of a body of artists of unusual ability, well fitted to sustain the high standard of the organization.

Originally made up of the best available players of Boston and New York, each year the Orchestra has been strengthened

by the acquisition of superior performers wherever they could be found, until it is now everywhere conceded that no such company has before been brought together in this country.

In its ranks may be found representatives from the leading orchestras of Vienna, Leipzig, Berlin, Paris, and London.

At the head of the Violins as Concertmeister is Mr. Franz Kneisel, who is ably supported by Mr. C. M. Loeffler, Mr. T. Adamowski, and a corps of players, every member of which is a solo artist.

At the first desk of the 'Celli sit Mr. Anton Hekking and Mr. Leo Schulz, new comers of whom flattering accounts are heard.

Patrons of the concerts will note with pleasure the brilliant playing on flute and oboe by Messrs. Mole and Sautet, who came two years ago from the Opera Comique, Paris. Other prominent players among the wind instruments are Mr. Joseph Reiter, first horn, Mr. Pierre Muller, first trumpet, late of the Lamoureux Orchestra, Paris, and Mr. Goldschmidt, first clarinet.

In every department, the Orchestra has been brought as near as possible to ideal perfection. Mme. Magdeline Steinbach-Jahns visits America for the first time to accompany the Orchestra as soloist on its tour.

She has been for several seasons the leading dramatic Soprano of the famous Leipzig Opera House, and is a supreme favorite with the critical Leipzig public.

See programmes, which are of unusual interest, page 52.

Choral Society,

The tenth anniversary concert of the St. Louis Choral Society will be given on Tuesday, May 6, in the Exposition Music Hall. The first part of the programme will consist of Handel's "Dettingen Te Deum," which was given at the society's first concert ten years ago. The second or miscellaneous part of the programme will close with the prayer and finale to the first act of Wagner's Lohengrin. This is a remarkably effective composition, and is one of the best suited for concert performance of all Wagner's compositions. It begins with a magnificent solo for basso, followed by a sextet with solo for soprano, a male chorus, and finally sextet and full chorus together. It is always very successful when well rendered, and the Choral Society is now fully equal to the demands which it makes on its musical forces.

The soloists are Mrs. Georgie Lee Cunningham, soprano, Mrs. W. A. McCandless, alto, Mr. John McKinzie of Omaha, tenor, Mr. Wm. M. Porteus, basso, and Mr. Arthur D. Weld, second bass.

MUSICAL UNION.

The closing concert of this season was given on the 14th ult. as a request concert. The principals were Mrs. Fanny Bloomfield-Zeisler, pianist, Signor Guido Parisi, violinist, and Mr. A. Epstein, accompanist. The following programme was rendered:

- I. Overture—Tannhauser (Wagner).....Orchestra.
- II. Concerto in F Minor (Chopin).....
Mrs. Fanny Bloomfield-Zeisler.
- III. Symphony in C Minor—Fifth (Beethoven).
(1) Allegro Con brio. (2) Andante Con moto.
(3) Allegro (Scherzo). (4) Allegro (Presto).
Orchestra.
- IV. Russian Airs (Wieniawski).....Signor Guido Parisi.
(a) Liebestraum No. 3 (Liszt).
- V. (b) Polonaise E Major (Liszt). Mrs. F. Bloomfield-Zeisler.
- VI. (a) Introduction to Deluge (Saint-Saens)—first time in St. Louis. (b) From the Ball (Gillet).
(c) In the Mill (Gillet)—for strings only.

Mrs. Fanny Bloomfield-Zeisler's playing was characterized by the same broad and beautiful tone for which she is noted, and the audience was keenly appreciative of the great treat afforded them. Signor Parisi played in his usual masterly style, and renewed the many triumphs gained here. Mr. A. Epstein's accompaniments were thoroughly artistic. The work done by the orchestra was a credit to Mr. Waldauer.

THE MENDELSSOHN QUINTETTE CLUB.

At the fifth concert of the Mendelssohn Quintette Club at Memorial Hall, on Tuesday evening, the 22d ult., the following programme was rendered: Quartette, Op. 125, No. 1, Schubert, (a) allegro, (b) scherzo, (c) adagio, (d) allegretto. Cello solo, "Serenade," Anton, P. G. Anton, Jr.; soprano solo, aria, "The Queen of Sheba," Mrs. Georgie Lee Cunningham. Quartette, Haydn (andante with variations). Quintette, Op. 70, Judassohn, (a) allegro, (b) adagio, (c) scherzo, (d) finale.

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CITY NOTES.

Bulow and D'Albert in their programmes here, will have played, when this reaches you, twelve selections from Kunkel's Royal Edition in three concerts. This is the edition recommended by the greatest artists, and preferred by the best teachers.

Belleville Philharmonic Concert.—The *Belleville Democrat* says of Sig. Parisi, who played at the Philharmonic Concert on the 17th ult: "Sig. Guido Parisi, of St. Louis, was on the programme for the next number, a violin solo. It was a 'Rhapsodie Hongroise,' from Hauser. It was Sig. Parisi's first appearance before a Belleville audience, and if one can judge by

the manner in which he was received, then did he indeed score a grand triumph. To say that Sig. Parisi is a master of the violin would be but a faint tribute to his skill. It may be justly said that never before have such strains from that instrument been heard from a Belleville stage. In the hands of Sig. Parisi the violin is an absolute slave of the sweetest mastery and most remarkable skill. He completely captivated the large and fashionable audience, and was received with enthusiasm that almost bordered upon wildness, after each production being compelled to respond to an encore, whose warmth showed no sign of diminution. The many admirers whom he made for himself last night will, no doubt, be out in full force to hear him again at the same place to-morrow night, as he will appear again with the Chouteau Literary and Concert Company.

We respectfully call the attention of our readers to the valuable library of the late Karl Merz, now for sale. This library is the main property left by Karl Merz to his widow, and she is obliged to sell the same. Those wishing complete catalogues and particulars can address Mr. Johannes Wolfram, Canton, Ohio, or Jesse McClellan, Wooster, Ohio.

The library contains many antique works: for example, 57 of the famous *Leipziger Allgemeine Music Zeitung*, 1798-1848. These volumes were at one time the property of Theodore Hagen, and were secured for Karl Merz through Dr. F. L. Ritter, of Vassar College.

There is also Burney's General History of Music, four volumes, 1782; Burney's History of Music of Germany and Netherlands, 1778; Burney's History of Music of France and Italy, one volume, 1771; Luther's Gesangbuch, 1611, etc., etc. It is a rare opportunity to obtain valuable musical literary works.

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FANTASIE POLONAISE.

E. R. Kroeger.

Allegro energico ♩ -104.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegro energico' with a quarter note equal to 104 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a forte (*f*) dynamic and includes pedaling instructions ('Ped.') and asterisks. The second system features a fortissimo (*ff*) dynamic and includes a measure with an '8' above it. The third system continues with fortissimo dynamics and includes measures with '4' and '5' above them. The fourth system also features fortissimo dynamics and includes measures with '4' and '5' above them. The fifth system concludes with fortissimo dynamics and includes measures with '4' and '8' above them. Pedaling instructions ('Ped.') and asterisks are used throughout the score to indicate when to use the sustain pedal.

This page of musical notation is for a piano piece, likely a 19th-century work given the style and the use of 'L'istesso tempo. cantando.' The score is written for piano (p) and includes various performance markings and technical instructions.

Performance Markings and Instructions:

- ff** (fortissimo): Indicated at the beginning of the first system and in the middle of the second system.
- dim.** (diminuendo): Used in the third system, indicating a gradual decrease in volume.
- riten.** (ritardando): Used in the fourth system, indicating a gradual decrease in tempo.
- L'istesso tempo. cantando.**: A tempo instruction in the third system, suggesting a change in character to a more singing, sustained style.
- mf** (mezzo-forte): A dynamic marking in the third system.
- p** (piano): A dynamic marking in the third system.
- dim. e rit.**: A combined instruction in the third system, indicating both a decrease in volume and tempo.

Technical Instructions:

- Ped.** (Pedal): Marked throughout the score, indicating when to use the sustain pedal.
- * Ped.**: A specific pedal marking.
- 4**, **5**, **3**, **2**, **1**: Fingering numbers for the left and right hands.
- h.** (harmonic): A marking in the second system, indicating a natural harmonic.

The notation is complex, featuring many chords, arpeggios, and rapid passages, particularly in the right hand. The left hand often provides a steady accompaniment with chords and moving lines. The overall style is characteristic of the Romantic era, with a focus on expressive dynamics and tempo changes.

a tempo.

p *r. h.*

Ped. 5 * Ped. 5 * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. * Ped. *

sempre cres.

Ped. 5 * Ped. * Ped. * Ped. * Ped. *

ff *mf*

Ped. 5 * Ped. * Ped. * Ped. * Ped. *

sempre cres. *largament* *ff* *a tempo.* *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. *

8

legatissimo.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

pp

Ped. *

Ped. *

Ped. *

8

mf dolcissimo.

Ped.

dimin.

Ped. *

Ped.

8

pp

l.h.

Ped. *

Ped. *

Ped. *

Ped. *

First system of musical notation, measures 1-4. The music is in treble and bass staves. Fingerings are indicated by numbers 1-5. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Second system of musical notation, measures 5-8. The music continues in treble and bass staves. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Third system of musical notation, measures 9-12. The music continues in treble and bass staves. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Fourth system of musical notation, measures 13-16. The music continues in treble and bass staves. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Fifth system of musical notation, measures 17-20. The music continues in treble and bass staves. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Sixth system of musical notation, measures 21-24. The music continues in treble and bass staves. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

First system of the musical score. It features a treble and bass staff in D major. The bass staff has a melodic line with fingerings 2 1, 5 3, 1 3 2, 4 2 1 2, and 2 1 3 2. Pedal points are indicated with 'Ped.' and asterisks. The treble staff contains chords and some melodic fragments.

Second system of the musical score. The bass staff continues with fingerings 3 2 1 2, 2 1 3 2, 3 2 1 2, and 2 1 3 2. Pedal points are marked. The treble staff has chords. The word *trionfante.* is written below the first measure.

Third system of the musical score. The bass staff has fingerings 3 2 1 3, 3 2 1 3, 1 3 2 1, and 3 2 1. Pedal points are marked. The treble staff has chords. The word *ff* is written below the first measure. The word *pesante.* is written above the third measure, and *a tempo.* is written above the fourth measure. The word *rit.* is written below the third measure, and *dim.* is written below the fourth measure.

Fourth system of the musical score. The treble staff has a rapid melodic line with fingerings 2 3 1 4 2 3 1 2 3, 5 2 3 1 4 2 3 1 2 3, 2 3 1 4 2 3 1 2 3, and 5 2 3 1 4 2 3 1 2 3. The word *legatissimo.* is written below the first measure. Pedal points are marked.

Fifth system of the musical score. The treble staff has a rapid melodic line with fingerings 2 3 1 4 2 3 1 2 3, 2 3 1 4 2 3 1 2 3, 2 3 1 4 2 3 1 2 3, and 2 3 1 4 2 3 1 2 3. The word *pp* is written below the first measure. Pedal points are marked.

Sixth system of the musical score. The treble staff has a rapid melodic line with fingerings 1 4 2 3 1 2 3 4, 2 4 3 1 2 3 4, 1 2 3 4 1 2 3 4, and 2 5 4 3 2 1 4. The word *dolcissimo.* is written below the first measure. The word *pp* is written below the last two measures. Pedal points are marked.

energico.

This page of musical notation is for a piano piece, characterized by dense, complex chords and intricate pedaling. The notation is organized into six systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo/mood is indicated as "energico." at the top left. The piece begins with a forte (*f*) dynamic, which intensifies to fortissimo (*ff*) in the first system. The notation is heavily marked with "Ped." (pedal) instructions, often accompanied by asterisks (*), indicating sustained or repeated notes. Fingering numbers (1-5) are visible above many notes. The piece concludes with a final fortissimo (*ff*) chord and a "Ped." instruction.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of five systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ff* (fortissimo) at the beginning of several systems, *rit.* (ritardando) in the fourth system, *animato* in the fifth system, *Presto* in the sixth system, and *con fuoco* in the seventh system. Pedal markings (*Ped.*) are used extensively throughout the piece, often with asterisks to indicate specific pedal points. The piece concludes with a final *ff* marking and a fermata over the final chord.

RICAUDON.

J. Raff. Op. 204. N^o 3.

Allegro. $\text{♩} = 104$.

The musical score is written for piano and bass. It begins with a treble and bass staff in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro' with a quarter note equal to 104 beats per minute. The first system starts with a mezzo-forte (*mf*) dynamic. The second system includes a *p leggiero* marking. The third system features a repeat sign with first and second endings. The fourth system begins with a forte (*f*) dynamic. The fifth system concludes with a piano (*p*) dynamic and a pedal point marked 'Ped.' with an asterisk. Fingerings are indicated by numbers 1-5 above or below notes. The score is published by Kunkel Bros. in 1890.

Handwritten musical score system 1. Treble and bass staves. Treble staff has a *leggero.* marking. Fingering numbers (1-5) are present below notes.

Handwritten musical score system 2. Treble and bass staves. Treble staff has a *f* marking. Fingering numbers (1-5) are present below notes.

Handwritten musical score system 3. Treble and bass staves. Treble staff has a *p leggiero.* marking. Fingering numbers (1-5) are present below notes.

Handwritten musical score system 4. Treble and bass staves. Fingering numbers (1-5) are present below notes.

Handwritten musical score system 5. Treble and bass staves. Treble staff has a *mf* marking. Bass staff has a *f* marking. Fingering numbers (1-5) are present below notes.

Handwritten musical score system 6. Treble and bass staves. Fingering numbers (1-5) are present below notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chords and melodic lines. Pedal markings ("Ped.") are present below the bass staff. A dynamic marking of *p* (piano) is visible. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Pedal markings ("Ped.") are present below the bass staff. A dynamic marking of *p* (piano) is visible. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Pedal markings ("Ped.") are present below the bass staff. A dynamic marking of *p* (piano) is visible. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Pedal markings ("Ped.") are present below the bass staff. A dynamic marking of *p* (piano) is visible. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Pedal markings ("Ped.") are present below the bass staff. A dynamic marking of *p* (piano) is visible. Fingerings are indicated by numbers 1-5 above notes.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Pedal markings ("Ped.") are present below the bass staff. A dynamic marking of *p* (piano) is visible. Fingerings are indicated by numbers 1-5 above notes.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a measure number "8" above the first measure. The piano accompaniment features a repeating eighth-note pattern in the left hand and chords in the right hand. The voice part has a melody with various ornaments and fingerings indicated above the notes.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of D major, and features a piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked "L'Allegretto" and "a tempo."

or thus.
Henselt's version.

Ped. Ped. *Pod. **

or thus.
Henselt's version.

leggero.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and articulation marks.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and articulation marks.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and articulation marks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and articulation marks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and articulation marks.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and articulation marks.

First system of musical notation, measures 1-4. The music is in treble and bass staves. Fingerings are indicated by numbers 1-5. Pedal marks (Ped.) with asterisks are present under measures 1, 2, and 3.

Second system of musical notation, measures 5-8. The music continues in treble and bass staves. Measure 6 is marked *stmitt.* and measure 8 is marked *dolce sempre.*

Third system of musical notation, measures 9-12. The music continues in treble and bass staves with various fingerings.

Fourth system of musical notation, measures 13-16. The music continues in treble and bass staves. Pedal marks (Ped.) are present under measures 14 and 16.

Fifth system of musical notation, measures 17-20. The music continues in treble and bass staves. Pedal marks (Ped.) are present under measures 17, 18, and 19.

Sixth system of musical notation, measures 21-24. The music continues in treble and bass staves. Measure 21 is marked *f*. Measures 22, 23, and 24 are marked *ff*. Pedal marks (Ped.) with asterisks are present under measures 22, 23, and 24.

POSTHORN'S TONES.

(POSTHORN KLÄNGE)

Franz Behr. Op. 575.

Allegro con moto. ♩. - 92.

f Posthorn.

riten. un poco. a tempo.

p leggiero.

Ped.

mf

mf

First system of musical notation. The right hand features a melodic line with various fingerings (5, 2, 4, 3, 2, 1, 5, 4, 1, 3, 2, 1) and dynamic markings *f* and *mf*. The left hand provides a steady accompaniment with fingerings (3, 4, 1, 2, 4, 1, 2, 5, 1, 2).

Second system of musical notation. It begins with the tempo marking *a tempo.* and includes the instruction *riten. un poco.* The right hand continues with fingerings (4, 1, 2, 1, 5, 1, 4, 1, 2, 1, 5, 2, 5, 2, 4, 2, 5, 2) and dynamics *f* and *mf*. The left hand accompaniment uses fingerings (5, 1, 2, 4, 1, 2, 5, 1, 2, 5, 1, 3, 1, 2, 3).

Third system of musical notation. The right hand features a melodic line with fingerings (4, 1, 3, 1, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 4, 3, 1, 4, 1, 5, 4, 2, 1) and a *cres.* (crescendo) marking. The left hand accompaniment uses fingerings (4, 1, 2, 5, 1, 3, 5, 1, 2, 5, 1, 3, 5, 1, 2). The system concludes with a *f* (forte) dynamic.

Fourth system of musical notation. The right hand continues with fingerings (4, 3, 2, 1, 3, 2, 1, 5, 2, 1, 4, 3, 2, 1, 2, 3, 2, 1, 5, 2, 1, 3, 1, 2). It includes *cres.* and *sempre.* markings. The left hand accompaniment uses fingerings (1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5) and features a *sfz* (sforzando) marking.

Fifth system of musical notation. The right hand features a melodic line with fingerings (5, 2, 3, 1, 2, 5, 1, 5, 1, 5, 1, 5, 1) and a *ff* (fortissimo) dynamic. The left hand accompaniment uses fingerings (5, 4, 2, 1, 2, 4, 1, 5, 1, 5, 1, 5, 1) and includes *ffz* (fortissimissimo) and *ff* markings.

GONDELLIED.

BARCAROLLE.

Ernest Haberbier Op.53. N^o 2.

Andantino. ♩ - 66.

Execution.



or thus.



Playing the grace notes in the previous measure.

un poco rit. a tempo.

con dolore.

B₁

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains the first six measures of the piece. The right hand features a melodic line with various ornaments and slurs. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the first, second, fourth, fifth, and sixth measures. Fingering numbers are provided for many of the notes.

un poco rit. a tempo.

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 7 through 12. The musical texture continues with the same accompaniment and melodic development. Pedal points are marked under measures 8, 9, 10, 11, and 12. The tempo marking 'un poco rit. a tempo.' is repeated at the beginning of the system.

un poco rit.

f

C

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 13 through 18. It begins with a forte (*f*) dynamic marking. A section marked with a 'C' time signature change occurs in measure 14. Pedal points are indicated under measures 13, 14, 15, 16, 17, and 18. The tempo marking 'un poco rit.' is at the end of the system.

a tempo.

un poco rit.

a tempo.

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 19 through 24. It starts with an 'a tempo.' marking, followed by 'un poco rit.' and then 'a tempo.' again. Pedal points are marked under measures 19, 20, 21, 22, 23, and 24.

ppp *ritard.* *ppp* *ppp*

Ped. Ped. Ped. Ped. Ped.

This system contains measures 25 through 30. The dynamics are marked *ppp* (pianissimo) in measures 27, 28, 29, and 30. A 'ritard.' (ritardando) marking is placed over measures 27 and 28. Pedal points are indicated under measures 25, 26, 27, 28, and 29.

Execution.

B₂

A diagram showing the fingering for the 'Execution' section, marked with a 'B₂' time signature change. It shows a short melodic phrase with specific fingerings: 4, 3, 2, 1, 2, 3, 1.

C

A diagram showing the fingering for the 'C' section, marked with a 'C' time signature change. It shows a short melodic phrase with specific fingerings: 2, 4, 3, 2, 1, 3, 1.

FLOWERET, FORGET ME NOT.

(BLÜMLEIN VERGISSMEINNICHT.)

GAVOTTE. ——— T. Giese Op. 220.

Moderato. ♩ - 138.

Transcribed by Eugene Ketterer.

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic and includes a crescendo (cres.) marking. The second system features a first ending and a second ending, with dynamics ranging from piano (p) to forte (f). The third system includes a decrescendo (dim.) marking and a crescendo (cres.) marking. The fourth system also includes a first ending and a second ending. The fifth system concludes the piece with a first ending and a second ending. Pedal markings (Ped.) and asterisks (*) are placed throughout the score to indicate specific performance techniques.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. A *dim.* (diminuendo) marking is visible in the bass staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. A *mf* (mezzo-forte) marking is visible in the bass staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. A *p* (piano) marking is visible in the bass staff.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. A *cres.* (crescendo) marking is visible in the bass staff, and a *fx* (forzando) marking is visible in the treble staff.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*. Pedal markings: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *fz*, *p*, *dim.*. Pedal markings: *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *f*. Pedal markings: *Ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Dynamics: *fz*, *p*, *dim.*, *f*. Pedal markings: *Ped.* with asterisks.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*. Pedal markings: *Ped.* with asterisks.

BABBLING BROOK.

In every babbling Brook he finds a friend.

à mon élève *Virgie Fiske*.

Wordsworth.

J. A. Kieselhorst.

Moderato. ♩ - 92

The image displays a page of musical notation for a piano piece, consisting of four systems of staves. Each system contains a treble staff and a bass staff. The notation is intricate, featuring numerous notes, rests, and dynamic markings. The piece is marked 'Cantabile. a tempo' and includes several 'Ped.' (pedal) instructions. The notation is complex, with many accidentals and fingerings indicated.

System 1: The first system begins with a treble staff containing a series of ascending notes, followed by a bass staff with a few notes. The dynamic marking 'p' (piano) is present. The system concludes with a 'Ped.' instruction.

System 2: The second system starts with a treble staff featuring a 'rit.' (ritardando) marking. The bass staff has a few notes. The system concludes with a 'Ped.' instruction.

System 3: The third system begins with a treble staff containing a series of notes, followed by a bass staff with a few notes. The dynamic marking 'p' (piano) is present. The system concludes with a 'Ped.' instruction.

System 4: The fourth system starts with a treble staff featuring a series of notes, followed by a bass staff with a few notes. The dynamic marking 'p' (piano) is present. The system concludes with a 'Ped.' instruction.

First system of a musical score. The right hand (treble clef) plays a melody with various ornaments and slurs. The left hand (bass clef) plays a steady accompaniment. Pedal points are indicated by 'Ped.' and asterisks. A 'cres.' (crescendo) marking is present in the right hand.

*Ped. * Ped. * Ped. * Ped. * Ped. **

cres.

Ped.

Second system of the musical score. The right hand features a complex, rapid passage with many slurs and fingerings. The left hand is mostly silent. A 'rit.' (ritardando) marking is at the end of the system.

rit.

*Ped. **

Third system of the musical score. The right hand continues with a melodic line. The left hand has a more active accompaniment. The tempo is marked 'Cantabile. a tempo.'.

*Cantabile.
a tempo.*

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A 'rit.' (ritardando) marking is present.

rit.

mf

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Fifth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A 'a tempo' marking is present.

a tempo.

f

mf

p

*Ped. * Ped. * Ped. * Ped. **

Sixth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. The tempo is marked 'leggiero.'.

leggiero.

*Ped. * Ped. * Ped. * Ped. **

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 4, 2, 1, 2, 3, 4, 5) and dynamic markings such as *Ped.* and **.*

Second system of musical notation, continuing the piece. It includes fingerings and dynamic markings like *Ped.* and **.*

Third system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 2, 3, 1, 2, 3, 4, 5) and dynamic markings such as *Ped.* and **.*

Fourth system of musical notation, continuing the piece. It includes fingerings and dynamic markings like *Ped.* and **.*

Fifth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 4, 2, 1, 2, 3, 4, 5) and dynamic markings such as *Ped.* and **.* A *cres.* marking is visible in the treble staff.

Sixth system of musical notation, concluding the piece. It includes fingerings and dynamic markings like *Ped.* and **.* A *cres.* marking is visible in the treble staff, and a *ff* marking is present at the end of the system.

The first system of musical notation consists of a single staff with a treble clef. It contains a continuous sequence of eighth and sixteenth notes, many of which are beamed together. Above the staff, there are numerous fingerings indicated by numbers 1 through 5. The system concludes with a double bar line and a single eighth note.

The second system of musical notation consists of two staves, treble and bass. The treble staff contains a series of eighth-note chords and single notes, often beamed in pairs. The bass staff provides a simple harmonic accompaniment with eighth notes. The system includes several measures, each starting with a 'Ped.' (pedal) marking and a small asterisk. Fingerings are indicated above the treble staff.

The third system of musical notation consists of two staves, treble and bass. It continues the pattern of the second system, with eighth-note chords in the treble and a simple bass line. Each measure begins with a 'Ped.' marking and an asterisk. Fingerings are indicated above the treble staff.

The fourth system of musical notation consists of two staves, treble and bass. It continues the pattern of the previous systems, with eighth-note chords in the treble and a simple bass line. Each measure begins with a 'Ped.' marking and an asterisk. Fingerings are indicated above the treble staff.

The fifth system of musical notation consists of two staves, treble and bass. It continues the pattern of the previous systems, with eighth-note chords in the treble and a simple bass line. Each measure begins with a 'Ped.' marking and an asterisk. Fingerings are indicated above the treble staff.

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords with fingerings 4, 2, 3, 4, 4, 5, 4, 5, 4, 2, 5, 4. Bass staff contains single notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Pedal points are marked with 'Ped.' and asterisks. A repeat sign is at the end.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords with fingerings 3, 4, 4, 4, 4, 4, 4, 4, 3, 2, 3, 2. Bass staff contains single notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Pedal points are marked with 'Ped.' and asterisks. A repeat sign is at the end.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords with fingerings 4, 2, 5, 4, 2, 4, 2, 5, 4, 2, 4, 2. Bass staff contains single notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Pedal points are marked with 'Ped.' and asterisks. A repeat sign is at the end.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords with fingerings 5, 4, 2, 5, 3, 4, 2, 5, 3, 4, 2, 5. Bass staff contains single notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Pedal points are marked with 'Ped.' and asterisks. A repeat sign is at the end. The system is marked with 'sempre cres.' and '8'.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords with fingerings 5, 4, 2, 5, 3, 4, 2, 5, 3, 4, 2, 5. Bass staff contains single notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4. Pedal points are marked with 'Ped.' and asterisks. The system is marked with 'ff' and 'ff'.

NORMA

FANTASIA.

Jean Paul.

Secondo.

Alla Marcia. $\text{♩} = 144$.

The musical score is written for piano in 4/4 time, marked 'Alla Marcia' with a tempo of 144 beats per minute. It begins with a forte (f) dynamic. The score is written for piano and includes numerous pedal markings (Ped.) and fingerings. The piece concludes with a final chord marked with a star and fingerings 3, 4, 5, 1, 2, 3.

NORMA

FANTASIA.

Jean Paul.

Alla Marcia. ♩ - 144

Primo.

8

The first system of musical notation for the piano part, consisting of a grand staff with two staves. The right hand features a series of eighth-note chords, while the left hand plays a more complex rhythmic pattern with triplets and sixteenth notes. Pedal markings ('Ped.') are placed below the left-hand staff at various intervals. The system is marked with a forte 'f' dynamic.

8

The second system of musical notation, continuing the piece. It features similar textures to the first system, with dense chordal patterns in the right hand and intricate fingerings in the left. Pedal markings and asterisks (*) are used to indicate specific performance techniques. Dynamics include 'f' and 'sf'.

8

The third system of musical notation, showing further development of the musical themes. The right hand continues with rapid chordal passages, and the left hand maintains its complex rhythmic accompaniment. Pedal markings and asterisks are present throughout the system.

8

The fourth system of musical notation, the final one on this page. It concludes with a series of powerful chords and complex left-hand passages. Pedal markings and asterisks are used to guide the performer. The system is marked with a 'sf' (sforzando) dynamic.

Secondo.

Musical score for the 'Secondo' section. The first system consists of two staves (piano and bass) with a forte (*f*) dynamic. The piano staff features complex chordal textures with fingerings (1-5) and pedaling ('Ped.') indicated below. The bass staff has whole notes with pedaling. The second system continues with similar textures, including a 'dim.' (diminuendo) marking and a star symbol (*) in the bass staff. The piano staff has a melodic line with fingerings and accents, while the bass staff has sustained chords.

Animato.

Musical score for the 'Animato' section. The first system shows a piano (*p*) dynamic in the piano staff and a forte (*f*) dynamic in the bass staff. The piano staff has a melodic line with fingerings (1-4) and a slur. The bass staff has a rhythmic accompaniment. The second system features a crescendo to fortissimo (*sf*) in both staves, with complex rhythmic patterns and fingerings. The section ends with a double bar line and a 'Ped.' marking in the bass staff.

Andante ♩ = 80. Hear me Norma.. Duet.

Musical score for the 'Andante' section, marked '♩ = 80. Hear me Norma.. Duet.' The first system shows a piano (*p*) dynamic in the piano staff. The piano staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment. The second system continues with similar textures, ending with a double bar line.

Continuation of the musical score for the 'Andante' section. The first system shows a piano (*p*) dynamic in the piano staff. The piano staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment. The second system continues with similar textures, ending with a double bar line.

Primo.

Ped. Ped. Ped. Ped. Ped. Ped.

8 dim. Ped.

Animato. p f sf sf sf Ped.

Andante. - 80. Hear me Norma.. Duett. p

Ped.

Secondo.

The first system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth-note triplets, with fingerings 1, 3, 5 and 1, 2, 4 indicated. The lower staff is also in bass clef and contains mostly rests, with a few notes and a long pedal point at the end.

The second system of musical notation. The upper staff continues the eighth-note triplet pattern with a 'p' (piano) dynamic marking. The lower staff has a 'Ped.' (pedal) marking and asterisks indicating specific notes or measures.

The third system of musical notation, continuing the triplet pattern in the upper staff and the pedal line in the lower staff with 'Ped.' and asterisk markings.

The fourth system of musical notation. The upper staff shows a change in rhythm with some sixteenth notes and rests, and a 'f' (forte) dynamic marking. The lower staff continues with a steady bass line.

Allegro.

The fifth system of musical notation for the 'Allegro' section. It features a more rhythmic and accented style with 'f' (forte) dynamics. The upper staff has chords and eighth notes, while the lower staff has a strong bass line. The system concludes with a double bar line and a 'Ped.' marking.

[illegible][illegible]

Allegro.

f *f* *sf*

Ped. *

Allegro. ♩ - 152.

Secondo.

First system of musical notation, measures 1-4. The right hand plays a continuous eighth-note pattern with beamed eighth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation, measures 5-8. Measures 5 and 6 continue the previous pattern. Measure 7 features a fortissimo (*f*) dynamic in the right hand. Measure 8 returns to *mf* and includes fingerings (1, 2, 3, 4) and a repeat sign in the right hand.

Third system of musical notation, measures 9-12. Measures 9 and 10 continue the eighth-note accompaniment. Measures 11 and 12 show a change in the right hand's pattern, with some notes beamed differently.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 feature a treble clef in the right hand. Measures 15 and 16 return to the bass clef and include a fortissimo (*f*) dynamic. Pedal markings (*Ped.*) are present under measures 15 and 16.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 continue the eighth-note accompaniment. Measures 19 and 20 include a fortissimo (*f*) dynamic. Pedal markings (*Ped.*) are present under measures 17, 18, 19, and 20. A star symbol (*) is placed at the end of the system.

Allegro. ♩ - 152.

Primo.

First system of musical notation, measures 1-4. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including fingerings 3, 2, 1, 3, 4, 3, 5, 3, 5, 3, 1, 4, 3, 2, 4, 3, 2, 3. The left hand (bass clef) has a simple accompaniment with notes and rests, including a half note G in the first measure. A mezzo-forte (*mf*) dynamic marking is present in the first measure.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with more complex figures and fingerings. The left hand has a more active accompaniment. Dynamics include *sf* (sforzando) in measure 6 and *mf* (mezzo-forte) in measure 7. A dashed line with the number 8 indicates the start of a new section.

Third system of musical notation, measures 9-12. The right hand features a series of eighth-note patterns. The left hand continues with a steady accompaniment. A dashed line with the number 8 indicates the start of a new section.

Fourth system of musical notation, measures 13-16. The right hand has a more complex melodic line with many fingerings. The left hand has a steady accompaniment. A dashed line with the number 8 indicates the start of a new section. A *f* (forte) dynamic marking is present in measure 15. A *Ped.* (pedal) marking is at the end of the system.

Fifth system of musical notation, measures 17-20. The right hand features a series of chords and arpeggios with many fingerings. The left hand has a steady accompaniment. *Ped.* (pedal) markings are present at the beginning of measures 17, 18, 19, and 20. A *Ped. ** marking is at the end of the system.

Secondo.

First system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4. The lower staff has a bass clef and the same key signature. It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4.

Second system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4. The lower staff has a bass clef and the same key signature. It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4.

Third system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4. The lower staff has a bass clef and the same key signature. It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4.

Fourth system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4. The lower staff has a bass clef and the same key signature. It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4.

Fifth system of musical notation, piano part. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4. The lower staff has a bass clef and the same key signature. It contains six measures of music with various fingerings indicated by numbers 1-4 and 2-4.

Primo.

First system of musical notation, measures 1-4. The right hand features a melodic line with fingerings 2, 4, 3, 1, 3, 4, 1, 2, 3, 4, 1, 2. The left hand provides a harmonic accompaniment with fingerings 4, 2, 4, 3, 1, 2, 3, 1, 4, 2, 1, 3, 4, 2, 1, 3. The key signature has one sharp (F#).

Second system of musical notation, measures 5-8. The right hand continues the melodic line. The left hand features a series of chords and single notes with fingerings 5, 1, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5. Dynamics include *f* and *ff*. Pedal markings are present below the left hand. A star symbol is located between measures 7 and 8.

Third system of musical notation, measures 9-12. The right hand continues the melodic line. The left hand features a series of chords and single notes with fingerings 5, 1, 2, 4, 5, 1, 2, 4, 5, 2, 4, 5, 2, 4, 5, 2, 4. Dynamics include *f* and *p*. Pedal markings are present below the left hand. A star symbol is located between measures 10 and 11.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line. The left hand features a series of chords and single notes with fingerings 2, 4, 1, 3, 4, 5, 3, 5, 2, 4, 2, 4, 2, 4, 1, 3. Dynamics include *f* and *p*.

Fifth system of musical notation, measures 17-20. The right hand continues the melodic line. The left hand features a series of chords and single notes with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 3, 5, 3, 5, 3, 5, 3, 5. Dynamics include *f*, *ff*, *f*, and *fff*. Pedal markings are present below the left hand. Star symbols are located between measures 18 and 19, and between measures 20 and 21.

HARMONIOUS BLACKSMITH.

(ARIA CON VARIAZIONI.)

Revised and fingered by Hans von Bülow.

G. HÄNDEL.

Molto tranquillo e semplice.

The main musical score for "Harmonious Blacksmith" is presented in five systems of piano and bass staves. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various musical notations such as dynamics (*mf*, *pp*, *f*, *cres.*, *dim.*), articulation (accents), and performance instructions (Ped., *poco allargando*). Fingerings are indicated by numbers 1-5 above or below notes. The first system ends with a repeat sign. The second system includes a "cres." marking. The third system is marked "poco allargando" and includes "dolce." and "pp" markings. The fourth system is labeled "Var. I." and includes "mf" and "dim." markings. The fifth system includes "pp" and "cres." markings.

Execution.

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First system of musical notation, piano and treble staves. Treble staff has triplets and slurs. Bass staff has chords and slurs. Dynamics include *f*, *p*, and *cres.*

Second system of musical notation, piano and treble staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics include *f dim.*, *p*, *poco cres.*, and *dim.*

Var II.
Un poco più mosso.

Third system of musical notation, piano and treble staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics include *fz*.

il basso non troppo legato e molto distinto.

Fourth system of musical notation, piano and treble staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics include *p*, *fz*, and *f*.

Fifth system of musical notation, piano and treble staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics include *dolce*, *espr.*, and *cres.*

Sixth system of musical notation, piano and treble staves. Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics include *f*, *p*, *cres.*, *f dim.*, and *p*.

A. Execute trill as in the previous measure

Var. III.

Più animato.

First system of musical notation. Treble staff features a complex melodic line with many triplets and sixteenth notes. Bass staff has a simple accompaniment with notes marked "ten." and "4". Dynamics include *p* and *p cresc.* followed by *dim.*

Second system of musical notation. Treble staff continues the complex melodic line. Bass staff has notes marked "ten." and "4". Dynamics include *pp*.

Third system of musical notation. Treble staff continues the complex melodic line. Bass staff has notes marked "ten." and "4". Dynamics include *f*.

Fourth system of musical notation. Treble staff continues the complex melodic line. Bass staff has notes marked "ten." and "4". Dynamics include *leggiere.* and *poco a poco cresc.*

Fifth system of musical notation. Treble staff continues the complex melodic line. Bass staff has notes marked "ten." and "4". Dynamics include *f*. The system ends with two first endings marked "1." and "2."

Var. IV.

L'istesso tempo.

mf leggiero. *espr.* *cres.* *f*

ten. *dim.* *poco* *a* *poco.* *mp* *ten.*

ten. *mp* *ten.*

ten. *mp* *cres.* *dim.* *espr.* *cres.*

f *marcato.* *1.* *2.* *acceler.*

Var. V.

Allegro brillante.

The musical score for Var. V, Allegro brillante, is written for piano and bass. It consists of six systems of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as dynamics (f, mf, p, dim., cresc., ten., ff, rit.), articulation (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a double bar line and a fermata on the final note.

System 1: Treble clef starts with a forte (*f*) dynamic, followed by a piano (*p*) section. The bass clef has a mezzo-forte (*mf*) section. Fingerings are indicated throughout.

System 2: Treble clef has a piano (*p*) section, followed by a forte (*f*) section. The bass clef has a mezzo-forte (*mf*) section. Dynamics include *dim.* (diminuendo).

System 3: Treble clef has a piano (*p*) section, followed by a forte (*f*) section. The bass clef has a mezzo-forte (*mf*) section. Dynamics include *cres.* (crescendo) and *sostenuto* (sustained).

System 4: Treble clef has a piano (*p*) section, followed by a forte (*f*) section. The bass clef has a mezzo-forte (*mf*) section. Dynamics include *cres.* (crescendo) and *ten.* (tension).

System 5: Treble clef has a piano (*p*) section, followed by a forte (*f*) section. The bass clef has a mezzo-forte (*mf*) section. Dynamics include *ten.* (tension) and *f* (forte).

System 6: Treble clef has a mezzo-forte (*mf*) section, followed by a fortissimo (*ff*) section. The bass clef has a mezzo-forte (*mf*) section, followed by a fortissimo (*ff*) section. Dynamics include *sempre cres.* (always crescendo) and *rit.* (ritardando). The piece ends with a double bar line and a fermata.

To my friend Fred. Specht.

EYES OF BLUE.

(BLAUE AUGEN.)

Words by William Lepère.
Moderato. ♩ - 92.

Music by Wayman C. Mc. Creery.

Piano introduction in G major, 2/4 time. The melody features a series of eighth and sixteenth notes with triplets and slurs. The bass line consists of a simple harmonic accompaniment. The piece begins with a piano (p) dynamic marking.

2. Und bin ich nah, so ju-belt

1. Ich kenn 'ne Maid, ihr Au-ge

First vocal entry with piano accompaniment. The melody is in G major, 2/4 time. The piano part provides a harmonic foundation with chords and moving lines. Dynamics include piano (p) and mezzo-forte (f). The piece concludes with a double bar line and a small asterisk (*).

2. sie Und klagt so bald ich fort Vom

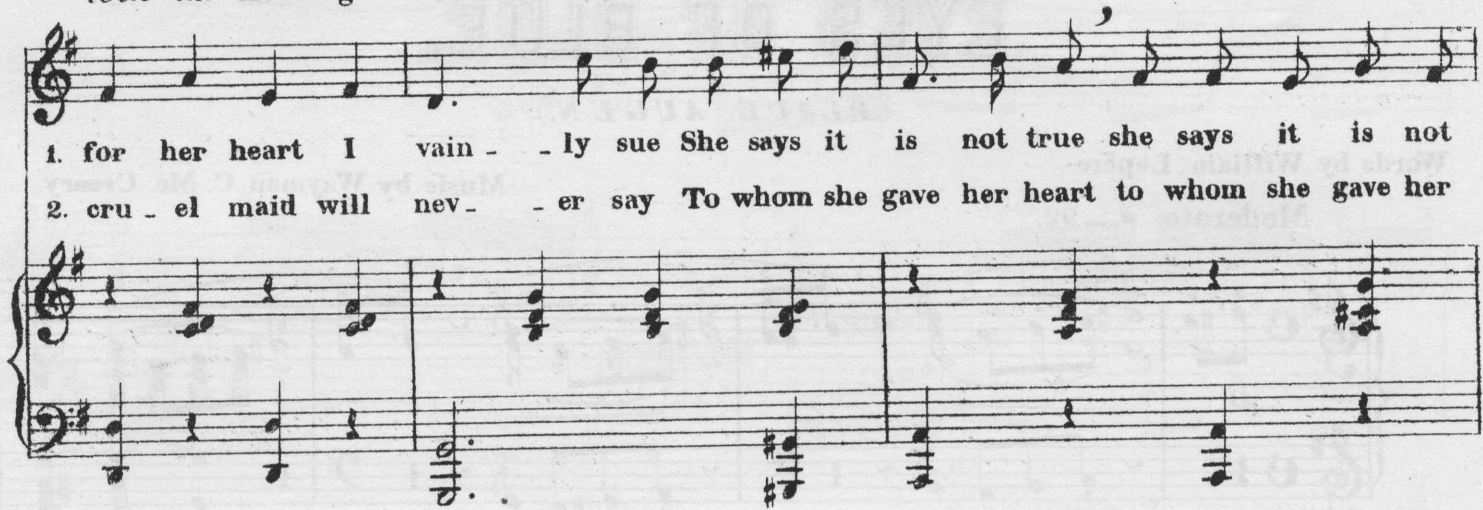
1. klar Ist stets auf mich ge-richt' Al-

Second vocal entry with piano accompaniment. The melody continues in G major, 2/4 time. The piano part maintains the harmonic support. Dynamics include piano (p) and mezzo-forte (f). The piece concludes with a double bar line and a small asterisk (*).

1. blue Are ev - er turn'd on me But

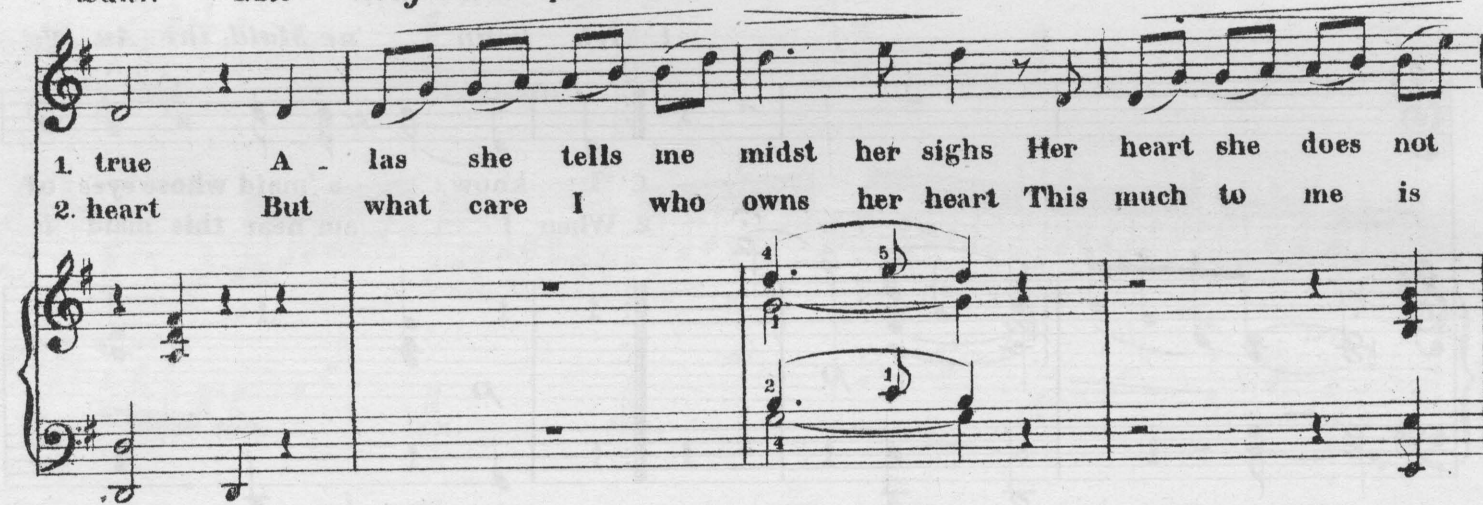
2. gay But sad when ere we part This

Herz-e spruch die Bö - se nie Auch nur ein einzig Wort Auch nur ein einzig
 lein ihr Herz ge - hört mir nicht Sie sagt, das sei nicht wahr Sie sagt, das sei nicht



1. for her heart I vain - ly sue She says it is not true she says it is not
 2. cru - el maid will nev - er say To whom she gave her heart to whom she gave her

Wort. Mich kümmert's nicht, wenn auch ihr Herz Ge - hört nach äuss - rem
 wahr: Mit Seuf - zen spricht ihr sü - sser Mund: "Dies Herz ist nicht mehr



1. true A - las she tells me midst her sighs Her heart she does not
 2. heart But what care I who owns her heart This much to me is

Schein..... Ihr Au - ge blau,..... es treibt nicht Scherz Sie
 mein"..... Doch that's..... ihr blau - es Au - ge kund Sie



1. own But joy she tells me with her eyes She
 2. known Her eyes of blue the joy im - part She

liebt nur mich al - lein,

mich al - lein

love's but me a - lone, Me a - lone

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

....., mich al - lein

....., nur mich al - lein al -

2nd. time.

....., me a - lone, but me a - lone a -

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The piano part features more complex fingering, including triplets and sixteenth-note runs. Dynamics like *p* (piano) and *f* (forte) are indicated. The system concludes with a repeat sign and a first ending bracket.

lein Sie liebt nur mich al - lein

lone she love's but me a - lone

The third system features a vocal line and piano accompaniment. The piano part includes a first ending bracket with a repeat sign. Dynamics like *cres.* (crescendo) are indicated. The system concludes with a repeat sign and a first ending bracket.

- lein.

- lone.

The fourth system features a vocal line and piano accompaniment. The piano part includes a first ending bracket with a repeat sign. Dynamics like *p* (piano) and *f* (forte) are indicated. The system concludes with a repeat sign and a first ending bracket.

Ped.

*

CUCKOO, SHALL I GROW OLD?

Franz Abt.

Allegretto ♩ - 80

p scherzando e molto leggiero *cres.* *f*

Ped. * Ped. * Ped. * Ped. *

2. Ru - fe, mein Vöglein, ich gönne dir nicht Ruh,

Kukuk, Kukuk, Kukuk,

1. Sa - ge mir, Vö - gel im grü - nen Wald,

Kukuk, Kukuk, Kukuk,

mf *p* *grazioso.*

1. Tell me O bird of the merry green wood!

Cuckoo! cuckoo! cuckoo!

2. Sing away, bird, I shall not let thee rest,

Cuckoo! cuckoo! cuckoo!

1. Che - re fau - vet - te ou te caches tu done

Chante! chante! chante!

2. N'est ce pas toi qui sau til les lâ bas!

Chante! chante! chante!

p *mf* Ped. * Ped. * Ped. *

2. ei wie das prächtig klingt, immer nur zu!

Kukuk, Kukuk, Kukuk,

1. Sa - ge mir, Vö - gelein, werd ich wohl alt!

Kukuk, Kukuk, Kukuk,

dim.

1. Shall I grow old! tell me, shall I grow old!

Cuckoo! cuckoo! cuckoo!

2. Thy tender note, ev - er makes me feel blest,

Cuckoo! cuckoo! cuckoo!

1. Ah! je te cherche dans chaque buis - son,

Chante! chante! chante!

2. Je t'ai bien vue ô ne te caches pas!

Chante! chante! chante!

p *mf* *dim.* Ped. * Ped. * Ped. *

2. Wenn ich's nicht leiden will, Schweigst du wieder schon still, wieder schon still!

1. Ach, nur noch zwei, drei Jahr! Vo - gel, das ist nicht wahr, das ist nicht wahr!
piangendo. accel. poco rit.

mf

1. "Ah! years but two or three" False - ly say'st thou to me; false - ly to me
2. Ah! if sad thoughts me fill Sweet birds thou then art still thou then art still
1. Mais non! l'oi - seau se tait Som - bre si - len - ci - euse est la fo - rêl
2. Mais non! c'est une er - reur, L'au - tre est bien plus belle et n'a pas peur,

accel. poco rit.

2. Drei - sig auch vierzig Mal musst du noch schreih Dreisig auch vierzig Mal musst du noch schreih

1. Län - ger nöchmöcht'ich auf Erden gern sein, Län - ger nöchmöcht'ich auf Erden gern sein,
a tempo.

1. Lon - ger on earth I would pleasure to dwell, Lon - ger on earth I would pleasure to dwell
2. Lon - ger on earth I would pleasure to dwell Lon - ger on earth I would pleasure to dwell
1. Ah! cette in - gra - te vers d'autres se - jours A trans - por - tē son nid et ses a - mours
2. Quoi! c'est donc vrai, c'est donc vrai tu n'as fui! As tu le coeur de quit - ter ton a - mi!

a tempo.

2. War - te nur Kukuk ich hel - fe dir ein.....

1. War - te nur; Kukuk ich hel - fe dir ein
poco accel.

1. Wait awhile, wait, I shall help thee to tell.....
2. Wait awhile, wait, I shall help thee to tell.....
1. Fi! que c'est mal de me fuir ô mé - chan - te!
2. Mais! n'est ce pas là sa voix si tou - chan - te!

pp

*Ped. **

War - te nur war - te ich hel - fe dir
War - te nur, war - te, ich hel - fe dir
molto grazioso.

p poco ritard.

Wait, Cuckoo! wait, I shall help thee to
Wait, Cuckoo! wait, I shall help thee to

Vi - te re - viens, car je t'ai - me tou -
Ah! cet - te fois c'est bien toi, te voi

1. & 2. ein

La
poco riten.

Ku_kuk, Ku_kuk, Ku_kuk, Ku_kuk;

f *ad lib.*

1. tell La Cuckoo! cuckoo! cuckoo! cuckoo!
2. tell La Cuckoo! cuckoo! cuckoo! cuckoo!
1. jours La chan_te! chan_te! chan_te! chan_te!
2. ci! La chan_te! chan_te! chan_te! chan_te!

mf *p*

Ped. *

1. & 2. Kukuk!

La

Kukuk, Kukuk, Kukuk, Kukuk!

a tempo.

riten.

a tempo.

ten. pp

1. cuckoo! La Cuckoo! cuckoo! cuckoo! cuckoo!
2. cuckoo! La Cuckoo! cuckoo! cuckoo! cuckoo!
1. chante! La chante! chante! chante! chante!
2. chante! La chante! chante! chante! chante!

a tempo. *riten.* *a tempo.*

Ped. *

poco più accel. *poco rit.*

Ped. *

2. Ku_kuk Ku_kuk

gh

Kukuk

2. cuckoo! cuckoo!
2. chan_te! chan_te! chan_te!

f

N.B. This close may be sung or omitted.

MAJOR AND MINOR.

See our great premium offer, page 51.

Berlin.—An association of musicians has been formed for the production of new works by young composers; the society will be known as the "Free Musical Union."

Gilmore, during his summer tour, will play "Trustin' God," a religious meditation, by Claude Melnotte. It was written as a reply, or rather companion, to Gottschalk's "Last Hope."

Bimboni.—This is the name of a composer in Italy, who has made a brilliant success with his opera, "La Modella," at Turin and elsewhere. He is much talked of in Italy, and may possibly be the coming man.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

King Carlos of Portugal, the king with sixteen Christian names, is an accomplished musician, and passionately fond of it; speaks seven languages, and has rare facilities in water-color painting; in short, he is a bit of a savant, like his uncle, the unlucky ex-emperor, Dom Pedro.

A permanent injunction was taken out against J. P. Weiss, music dealer in Detroit, Mich., by the Oliver Ditson Co., for importing and selling foreign reprints of several copyright musical publications belonging to it. We approve of the action of the Oliver Ditson Company, and do ourselves offer a liberal reward for the knowledge of any one selling foreign reprints of our copyrights.

Saint-Saens, the composer, is the subject of a number of interesting paragraphs just now, among them assertions that he has been confined in a madhouse; that he was dead; that he had lost his fortune, and that he had been kidnapped. There are two Americans in the cast of his "Ascanio" at the Paris opera—Miles. Adiny and Eames.

Masini, the famous Italian tenor, has made an engagement to sing thirty nights at Buenos Ayres during the next season of opera there, at \$5,000 a night. His usual terms are \$2,000 a night, and, although these figures are small in comparison with the price he commands in South America, they are too high, apparently, for the London managers. London does not care for opera at fancy prices; concerts do well enough, if the artists can be secured at reduced rates.

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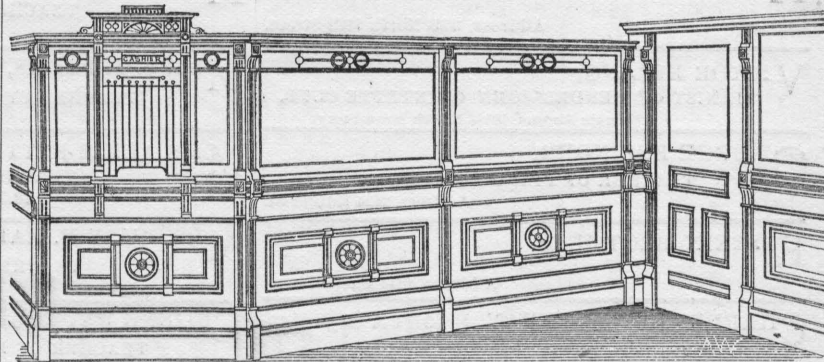
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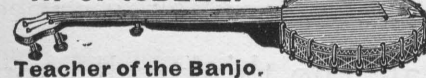
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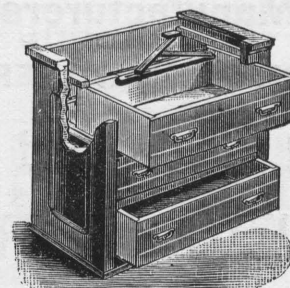
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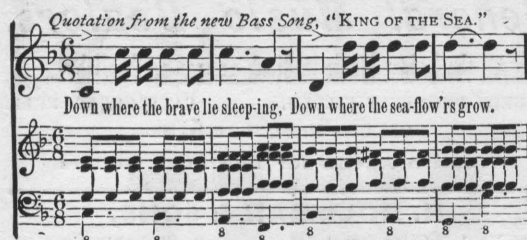
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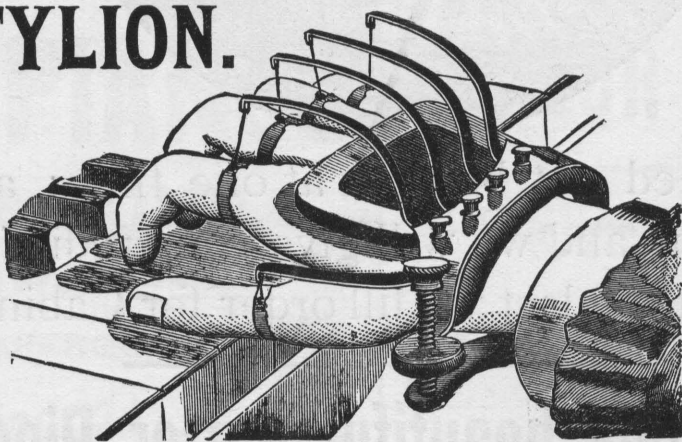
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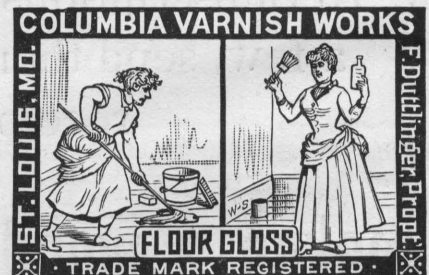
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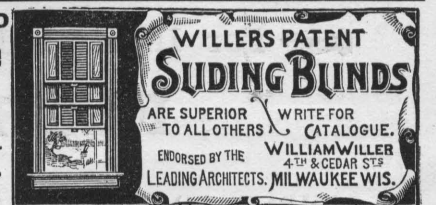
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